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niques will be employed by as many separate students. This is a striking characteristic of these classes. The professor must know many techniques, and in turn is expected to have his students learn to work from the model in many different ways and with different media: charcoal, crayon, pencil, water-color, oils, gouache, pen and ink, tempera. Few things are more impressive to the visitor than to see an advanced class in drawing or design, making charming illustrations in a great variety of different forms and handlings. All go on together, though, as one of the teachers remarked, "The students cannot all do all—but they learn from one another."

In the work-shops things are as busy, but not nearly so crowded. There one finds half a dozen or a dozen students, advanced pupils thoroughly grounded in line, form and pattern, working quietly at individual problems. If it is a metal-working room one will be developing the elements of a jeweled brooch, another preparing an enameled box, a third drawing up a silver beaker which is to be embossed,—a piece of work requiring infinite skill and patience. The master will now say a word to one, now to another, here a bit of help will be given, now a hint with a smart sting of criticism. The work must be "right"—nothing hurried or shabby will pass for an instant. "If these things need a week, take a week"—what is a week in four years' training for mastership!

So also we shall find affairs in other

shop-studios. In the textile room we may see beautiful pieces of embroidery or perhaps a table-cover of charming color and design; in the pottery room, vases of fine shape and line, jars of quaint conceit of form and color—of course made and fired in the school kiln. The professor of the printing arts will show us etchings, dry prints, mezzotints, and lithographs made by his little group of experts, and the professor of sculpture will exhibit a half dozen projects all in development, or may, as in Vienna, take us out into the public garden back of the school and show the decorations in "Calk-Stone" made by his pupils.

Perchance, we may come to one room where only a couple of students are at work and wonder whether a course so scantily patronized is considered a success. There we should make the easy error of estimating success in numbers, rather than in fine craftsmanship. A word to the director will set us right. "Ah, this course, yes. We have few students with the right talent, but as long as we have *one* we *must* have the course. That '*one*' may mean much for our art in the years to come." Here is the seed idea of the German Arts-Crafts school. It is a school for the cultivation of the highest taste and skill in the highest type of worker, that worker and state may enjoy the fruits of this determined scheme to raise the artistic value of the products of German industry—"yes—that *one* may mean much for our art in the years to come."

THE COLLEGE ART ASSOCIATION

THE infant among college societies is the College Art Association, which drew its first breath in Cincinnati last May, developed forthwith a good constitution and was ready for active work December 27th and 28th, in Pittsburgh. The object of the Association is "to promote art interests in all divisions of American colleges and universities." This

makes the organization militant rather than reflective, concerned perhaps more with teaching than with research. It is inclined to take for granted its own interest in things artistic, and to bend its endeavor to arousing a similar interest in others.

This is fairly apparent from the nature of the program presented at Pitts-

burgh, where rooms of the Carnegie Institute had generously been opened for the meeting. Of six papers read, only one dealt with the scholarship of art; that was Professor Marquand's interesting and convincing treatment of the tomb of Ilaria del Caretto, long attributed unquestioningly to Jacopo della Quercia; but, according to Professor Marquand, probably of Spanish origin.

The other papers were devoted entirely to various phases of the problem of art education in college and university. Professor Sargent, of Chicago, attacked it from the pedagogical standpoint. Professor Brooks, of Indiana, pointed out the value of drawings and engravings as illustrative material in teaching the history and criticism of art. Professor Keyes, of Dartmouth, maintained that art teaching should be directed, not merely to acquainting youth with masterpieces, but, as well, to making clear application to everyday things of the present. Professor Irene Sargent, of Syracuse, offered a plea for the granting of a college degree in fine arts.

The rest of this interesting meeting was given over to animated discussions of policy. The need of a publication for setting forth the aims and achievements of the Association and for keeping a widely scattered membership in touch with its work was recognized, and steps were taken for the founding of a periodical. Most intense, however, was the discussion precipitated by the report of the Committee on a Standard College Course in Fine Arts, made on behalf of the chairman, Professor George H. Chase, of Harvard. In course of this discussion the existence of three fairly distinct groups in the membership became apparent: those who believe that college teaching in art should confine itself solely to history and theory, those who believe that history and theory can be more successfully taught when vision has been trained by some measure of technical practice, and those who believe that college credit should be given for full courses in painting and design.

The report of the Committee fairly represented the opinion of the second

group, and was eventually accepted by those of the first. The third group really stands for professional art training in an allied school of a university. Schools thus allied exist in a number of institutions; as yet, however, they seem to have reached no general agreement as to curricula, standards of requirement, or degrees to be awarded. The Committee was, accordingly, requested to elaborate its report in greater detail, and with reference to two demands: first, that of a major course in a college curriculum leading to the bachelor's degree; second, that of a course in an art school allied with a university, and placing emphasis upon technical training in painting, sculpture and applied design.

Officers were elected as follows: President, Professor Holmes Smith, Washington University; Vice-President, Professor George H. Chase, Harvard University; Secretary and Treasurer, Professor Charles F. Kelley, University of Illinois.

There is, of course, no reason why the historians and technicians of art may not live together at peace within the same association. It seems, however, not improbable that they will, in time, meet as distinct sections. The eager interest of those who attended the meeting of the College Art Association augurs well for the vitality and future usefulness of the organization. Many of the things for which it stands would make natural some kind of affiliation with the Archeological Institute. In fact, many members of the one are members of the other. But, while the Institute stands primarily for research and the results of research, the Association, as has been said, stands for making those results available to youth. The two should be allies, if alliance carries with it no danger of benevolent assimilation.

H. E. K.

The Seventeenth Annual Exhibition of the Carnegie Institute, Pittsburgh, will open on April 24th and continue until June 30th. Entry blanks must be received on or before March 5th. The international jury will meet on April 3d.